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1801. Then his argument that Englishmen and Spaniards of that day spoke French without an accent, simply because he finds them using elegant French in these light comedies, seems rather naïve. The typographical errors are remarkably few: (119) Political Psychology (for *psychology*): (167) leur sciences (for *science*) les charge; (192) English pays (for *plays*); (303) forcement (for *forcément*).

As to content, Mr. Kurz has amassed an enormous amount of material, having read and analyzed more than 120 plays. It is to be regretted, however, that he did not make more capital out of it by going one step further and inquiring just why eighteenth century French comic writers displayed such great admiration for the English. It is also most unfortunate that the work is not more compact. A considerable part of the material, indeed, seems to have been included only to prove its own uselessness either as an interesting set of documents or as a help to the general thesis.

As to style, while it is true that in this respect the book is not unlike many other doctor's dissertations, still it is deeply to be deplored that good, solid work, worthy of a doctor of philosophy, should be marred by not being presented in uniformly dignified English.

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Forschungen zur deutschen Theatergeschichte des Mittelalters und der Renaissance, von Max Herrmann. Berlin: Weidmannsche Buchhandlung, 1914.

This work by Max Herrmann consists of two quite distinct parts, a study in detail of the staging, costuming, and acting on Hans Sachs' stage, and a critical study of the drama illustrations of the fifteenth and sixteenth centuries. About one hundred and twenty of these are reproduced, a valuable feature of the work, made possible by financial support from the Director General of the Royal Theaters. These two investigations make a book of over five hundred pages with an abundance of interesting conclusions, such an abundance as to discourage detailed review and criticism.

Herrmann's reconstruction of Hans Sachs' stage is only a reconstruction of the stage in the Martha Church, in which his plays

were performed from 1550 on, and only the plays written in and after this year are used for the reconstruction. The stage directions of these plays are interpreted in terms of the conditions in the church and are fitted to them, to choir, sacristy, pulpit, choir-chair, etc., upon the assumption that Hans Sachs wrote with these conditions especially in mind. But it must be remembered that, in these same years from 1550 on, Sachs' plays were performed also, and apparently quite as often, in the refectory of the Dominican Monastery, a plain rectangular hall with no such conditions as are found in the Martha Church. The city archives inform us definitely that Hans Sachs himself directed performances of his plays here in 1557, and there are reasons for conjecturing that the companies that Hans Sachs himself directed played here more frequently than in the Martha Church. The staging of the plays in these two places, which were for so many years the chief 'theaters' of Nürnberg, may of course have been quite different, but the fact that the refectory stage, whatever its character may have been, would be perfectly possible in the church, while Herrmann's church stage would be quite impossible in the refectory, casts a reasonable doubt upon the rather elaborate and detailed reconstruction of the stage in the Martha Church.

In the study of the costumes Herrmann is able to seek information beyond the scant hints in the stage directions. He studies the medieval costume traditions and shows the probability of their survival to some extent in Hans Sachs' time, especially in his religious plays. He considers carefully the reawakened interest in both native and foreign costumes which developed about this time and resulted in a number of costume books. Some evidence of this interest in foreign costumes Herrmann finds reflected in the Spanish and Turkish costumes which the wardrobe of the Hans Sachs stage apparently contained. In general however the costumes were doubtless the usual costumes of the time for the various classes. Illustrations of some of these, as well as of Turkish and Spanish costumes, are given from the manuscript costume book of Sigismund Heldt, now in the library of the Berlin Kunstgewerbemuseum, which had its origin in Nürnberg, probably between 1565 and 1570, and may therefore be assumed to give a pretty faithful picture of the costumes of Hans Sachs' stage.

In the chapter on the art of acting Herrmann goes far afield as usual. He tries to trace the development of this art on the earlier

medieval stage. He even gives a full but not very fruitful study of the development of gesture in the various kinds of literature and in art from the early Middle Ages on. The bearing of this rather ponderous research upon the acting on Hans Sachs' stage is but slight. It is not for the purpose of supplementing the stage directions, for Herrmann reaches the conclusion (p. 141) that 'except in a few places Sachs' actors are not to make gestures or movements of the body or to give any definite coloring to their speech, unless the stage directions definitely prescribe it.' This seems an extreme conclusion and I do not consider it adequately proved, although there is no doubt that the acting was very declamatory.

The second part of the book, the study of the drama illustrations, concerns itself chiefly with the early editions of Terence, with certain illustrations of living pictures, especially in the Netherlands, and with illustrated editions of Swiss dramas, especially of Gengenbach, Niklas Manuel, Friess, and Ruof. Perhaps the most valuable part of the whole work is Herrmann's careful study of the illustrations of the various early editions of Terence, including the tracing of the ideas underlying the title pictures of the different editions, which regularly represent a total view of a theater. Very interesting also is a series of illustrations of the living pictures in a Brussels procession of the year 1496. It is unfortunate that one of the most important and doubtless the most realistic series of German drama illustrations is not included in this study. These are the illustrations to Johann Rasser's *Spil von kinderzucht*, which appeared in Strassburg in 1574. Five of these may be found reproduced in the *Vorwort* of volume VI of Bolte's edition of the works of Wickram (*Bibl. des Litt. Vereins in Stuttgart*, 236. Bd., 1905), while five more are in an article by Schwabe in Vol. xxx (1912) of *Neue Jahrbücher für das klassische Altertum etc.* There are also other regrettable omissions in this second part of the work.

Both in the introduction and occasionally in the body of the book Herrmann lays stress upon his work as a concrete example of method, as an attempt at a consistent following out of a line of investigation, one might almost say a line of thought, whithersoever it may lead, into any field of knowledge, however remote, that may throw light upon it, and to whatever results it may lead. It must be admitted that hitherto no one has carried out such an investigation so fully and consistently in the field of the history

of the early German stage. The first part, that concerning Hans Sachs, leads the author to many positive results, in my opinion at times all too positive. The results of the other investigation are largely negative; little is found in these illustrations that really pictures the early stage and the life on it.

It is greatly to be regretted that an appendix which the work was to have contained had to be omitted to keep the book within reasonable size. The appendix was to give the results of a collation of the Hans Sachs manuscripts with the printed text with reference to the stage directions, the variants of which are given only very incompletely in the Keller-Goetze edition. Herrmann's preface contains the generous promise to put this unpublished material in the manuscript division of the Berlin Royal Library for the use of any one interested.

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CORRESPONDENCE

A NOTE ON *Paradise Lost* IX

An illustration of the truth of at least a part of the assertion that most people believe in the Gospel according to Bunyan and in the Old Testament according to Milton is furnished by the persistence of the tradition of the seduction of Eve by Satan in the guise of a serpent, who during their colloquy stood on his tail.

This tradition is Miltonic, rather than Scriptural:

So spake the enemy of mankind, enclosed
In serpent, inmate bad, and toward Eve
Addressed his way—not with indented wave,
Prone on the ground, as since, but on his rear,
Circular base of rising folds, that towered
Fold above fold, a surging maze; his head
Crested aloft, and carbuncle his eyes;
With burnished neck of verdant gold, erect
Amidst his circling spires, that on the grass
Floated redundant.—*P. L.*, ix, 494 ff.

For thus representing Eve's tempter as possessed of the devil, or in his downittings or his uprisings as other than an ordinary reptile, *Genesis* affords no justification. Here the tempter is described merely as "subtlest of the beasts of the field."¹

The ascription of extreme subtlety to the serpent is universal

¹The traditional wisdom of the serpent had become proverbial by the time of Jesus (*Matt.* x, 16). The saying is quoted as a proverb in the apocryphal *Epistle of Ignatius to Polycarp*, i, 8.